

February 17, 1966

James Fellows
Assistant to the President
National Association of Educational
Broadcasters
1346 Connecticut Avenue
Washington, D.C.

Dear Jim:

Enclosed is the financial statement for the Library for January, 1966. I spent the better part of three days in Austin last week and must say that I am less than happy about things. I would have written this sooner but have spent the better part of this week being sick.

The problems in Austin are still the same and they will not get any better. I am convinced that there will never be any help from Bob. He is neither interested in or able to straighten out the personality problems between Marye and Earl. I'll bring you up to date on the project subject by subject.

Kit Number 3

Distribution proceeding but the volume of bookings has decreased. Business may kick up when more titles are available and new brochure is sent out.

Kit Number 5

The first release print was finally received and looked at. It is acceptable but the sound is erratic. I asked Earl to check it and he claimed it sounded okay to him. Even though it isn't a first quality recording job, getting it out is important and it isn't that bad. I was supposed to receive the rest of the release prints by Wednesday of this week (February 16, 1966) but as usual I didn't.

Kit Number 2

Earl is currently printing up the shooting of this script. I saw a rough, rough cut, interlocks of about one half of the script. I feel that this was a complete shamle. At this time I don't even know how it will turn out. The footage is not like the script but then the script is impossible. I tried to talk with Earl and Marye about the problems but got absolutely no where. It was left that Earl would finish the interlock cut and then I'll just have to go look at it and will have to re-edit until it comes out like something.

James Fellows
February 17, 1966
Page two

The basic problem is the script but Earl doesn't help much since he never had time to even look at the script until he was ready to shoot. Probably this is the most important of the six films and yet it is so far the worst film. Again Marye's excuse is that she tried to do what she was told by everyone.

Kit Number 1

I talked on the phone with Gertrude and she gave me verbal approval on the script February 8, 1966. She said she would send a written approval to you, but since I haven't had a copy I'm sure she hasn't. I'll write her a letter confirming her approval.

On February 9, 1966, Earl, Marye and I went over the script for number 1 scene-by-scene. There were several minor changes agreed upon but all in all Earl thought it was workable. Production is supposed to start on March 1, 1966.

Kit Number 2

The script for this is the next one on Marye's list. She and I spent a day and a half working out a treatment for this film. We were at a loss to figure out how to do what we wanted to do and still come up with something Earl could understand and do. I think our treatment is great, I'll be anxious to see the script. We are using the inquiry method of teaching and putting the audience in a role-playing situation. With the right person cast or the teacher it could be great.

P.R. Brochure

We are designing and printing a brochure to announce the availability of Kit Number 5. This will be sent to our mailing list but I would like to have it included in the next mailing of the Newsletter. If this is possible I need to know the following.

1. From whom do we request permission to have this included in the mailing?
2. Number of brochures needed?
3. When will they be sent?
4. To whom do I send these?

Timetable

I tried to talk to Earl about this and all he would say is that since they were a month and a half late getting their check they were going to be a month and a half late. I fear that they will just fall further and further behind. Earl says that the best he can do on starting Number 2 is March 1, and the earliest on Number 1 will be most likely April 1. I frankly do not believe him. He also says that even with these he will make the release dates for both films.

Marye will be late on the script for number 6, since she had nothing started until I got there. We need some examples of outstanding High School lessons to copy. I am attempting to get these but so far have not received any ideas or

James Fellows
February 17, 1966
Page three

materials. Outside of being down there on a full time basis I really don't know what else to do.

Morale

Low, damn low.

Cordially,



CLAIR R. TETTEMER
General Manager

CRT/lis

Enclosure

NAEB TEACHING MATERIALS LIBRARY

BALANCE SHEET

JANUARY 31, 1966

Cash on Hand as of 12/31/65	\$185.24
-----------------------------	----------

INCOME

Film Rental	\$60.50	
Manual Sales	19.00	
Miscellaneous	12.00	
		91.50

TOTAL INCOME	\$276.74
--------------	----------------

DISBURSEMENTS

Postage & Express	\$ 6.67
Typewriter Rental	5.00
Telephone	2.50
Office Supplies	2.93
B/W NAEB #3 Print	86.87
Academy Leaders	10.80
Head Section NAEB #3	5.41
Reel, Can & Case	8.85
Service Charge	.69

TOTAL DISBURSEMENTS	129.72
---------------------	--------

Cash on Hand as of 1/31/66	\$147.02
----------------------------	----------------

Outstanding Invoices \$141.57

UTILIZATION CONTRACT

<u>ITEM</u>	<u>BUDGET</u>	<u>EXPENDED</u>	<u>BALANCE</u>
Project Director	\$ 5,220.00	\$ 5,220.00	\$ - 0 -
Assistant Director	10,440.00	10,440.00	- 0 -
Project Coordinator	4,725.00	4,725.00	- 0 -
Secretarial Assistant	5,727.00	5,727.00	- 0 -
Employee Benefits	1,357.00	784.18	572.82
Project Committee Honorarium	1,375.00	1,050.00	325.00
Committee Travel	6, 250.00	3,296.42	2,953.58
Staff Travel	6,500.00	9,994.82	(3,494.82)
Script Writing and Film Production & Duplication	77,400.00	39,467.60	37,932.40
Supplies	650.00	795.78	(145.78)
Postage and Telephone	2,450.00	2,344.61	105.39
Mailing Boxes	700.00	634.89	65.11
Overhead	<u>6,808.00</u>	<u>6,743.56</u>	<u>64.44</u>
 TOTALS	 <u>\$ 129,602.00</u>	 <u>\$ 91,223.86</u>	 <u>\$ 38,378.14</u>

<u>ITEM</u>	<u>CT BUDGET</u>	<u>CT BALANCE</u>	<u>NAEB BUDGET</u>	<u>NAEB BALANCE</u>
Staff Travel	\$ 5,000	\$ (\$2,060.66)	\$ 1,500.00	\$ (1,434.16)
Supplies	500	16.71	150.00	(162.49)
Postage & Phone	1,950	504.59	500.00	(399.20)
Overhead	2,422.13	64.44	4,385.87	- 0 -

9-24-65.

January 22, 1964

Dr. Clair R. Tetterer
General Manager
KXNE - Channel 13
Highway 81 South
Fargo, North Dakota 58101

Dear Clair:

As I indicated on the telephone yesterday afternoon, I believe we are making progress in the resolution of recent problems connected with the Utilization Kit Project.

Yesterday afternoon in a meeting with Gertrude Broderick and Jerry Tortelson, we agreed that as soon as I have satisfactory information from Earl Miller concerning the specifications which we discussed for the film producer, I shall prepare a memorandum for the Office of Education requesting that we be authorized to sub-contract with the University of Texas for the production of these films and kits. My memorandum to the Office of Education will be accompanied by Earl's proposal as well as Marye Benjamin's recent memorandum to us concerning the modifications of the treatments which will be necessary in developing the draft shooting scripts.

Gertrude and Jerry both agree that while we might find other film producers as competent as those at the University of Texas by offering this to other organizations, there is sufficient reason to plan the work now for Texas inasmuch as Marye is there, and that situation provides a much more efficient working relationship than we would have under any other circumstances.

We also discussed the need to have a decision-making group to act as "authority" when questions come up during the writing of the draft scripts and the actual film production. I have recommended that you, Gertrude and I be considered as decision makers for this purpose and when difficult questions arise, we try among ourselves to resolve them. This will obviously save time and make it easier to proceed on the work which remains.

In this connection it was also recommended that we try to make more specific use of the Advisory Committee by getting materials to them far enough in advance of each meeting so they will have an opportunity to consider these things more fully than they have in the past. I suggest that in using the Committee we also ask rather direct questions about

Dr. Clair R. Tetterer
January 22, 1964
Page #2

matters on which we feel their advice would be most helpful. On occasion, of course, we may wish to solicit their help on some matters without convening a meeting, but by letter or phone calls.

I think that things look good now for moving ahead on this project rapidly, and yet with confidence that we are working with fully competent people who have a good sense of what we wish to accomplish with these kits. I was extremely pleased with the meetings in Texas, and I should like to report that Gertrude, Jerry and I had a very productive meeting yesterday at the Office of Education.

I'll keep you posted on further developments.

Sincerely,

James A. Fellows
Assistant Director

JAF:sc

cc: Gertrude Broderick
Gerald Torkelson

MEMORANDUM

To: Messrs. Tetterer & Fellows

Date: January 20, 1964

Sustained by the belief that

- (1) we are all working in sincerity and good will toward a common goal: the best presentation we can devise (by means of six films and supporting kit materials) of television's contributions to the classroom and its effective utilization toward learning;
- (2) our differences are not basic but arise, in the main, from human shortcomings in communication, superficial differences in taste, and sometimes-cursory consideration which is attributable to the pressures of time on important and busy people;
- (3) those working on the project are competent and professional people versed in the dynamics of idea development and capable of construing change and modification toward ultimate group acceptance as progress, without undue involvement of personal ego,

I suggest that we consider the following modifications of the present film-treatment content and approach, in lieu of any further doctoring, patching, or revamping of the treatments in their present form. It would seem to me desirable for these modifications to be construed as evidence of (1) awareness of the suggestions made by Office of Education personnel, (2) a desire to incorporate the suggestions into our treatment of the filmed materials, (3) ability to do so.

In general, the modifications will consist of moving over into the supporting kit materials certain portions of the content which is not dependent upon film for effective presentation and which lends itself quite readily and appropriately to other forms of presentation. This will accomplish several things, in my opinion. It will permit valuable and limited film time to be used in the most advantageous way, by reserving that time for the aspects and procedures of utilization which can be presented effectively in no other way. It will automatically eliminate some of the more "gimmicky" aspects of the present film design by deleting from the film and placing elsewhere expository material not inherently suited to filmed presentation. It will thin out generalities which appear to be seducing attention from certain points now made but not completely apprehended. It will remove the verbiage obscuring some important

elements already present but not clearly observed. It will permit additional attention to and emphasis on these elements to the end that there will be no question of their presence, their importance, or their implications for the success or failure of television in the classroom.

The modifications to be suggested seem to me to be clearly in line with the stated intention of the project: "The emphasis in all of the kits will be to show and to demonstrate utilization...not merely to talk about utilization or to show examples of television programs without the classroom activities."

Were the films to be used alone, all pertinent considerations would need to be reflected in the films. However, as the kits will contain other materials designed to extend and clarify the material offered in the film we should aim at allowing more room, time, and flexibility in the filmed sequences for actual demonstration of utilization in as many of its aspects as possible...the real reason for going to film in the first place.

I suggest, therefore, that we transpose to the supporting kit materials the majority of the content in Film No. 2, as it now stands, concerning the development of the communications resources, along with the steps in the advent of television. This gives us an opportunity to explore more fully, on film, effective and ineffectual approaches to utilization of the television lesson, reasons for success and failure of comparable lessons in different classrooms, imperative need for classroom teacher's mastery of utilization techniques...material which originally was included in the films but deleted because of time pressures.

I suggest that simplification and compression of the material in Film No. 1 will add clarity and impact to the reasons for using television and will give more room and time for a consideration of what television can do.

Much of the detailed sequence of preparation material in Film No. 3 may be transferred to the supporting kit materials, where it can be done quite handily with written exposition and art work. This will delete the boat sequence (only one of several slick or cumbersome attempts to present on film an extravagantly long and complex procedure which does not lend itself to filmed presentation), thereby relieving the general nausea, simplifying the writer's task, and permitting special attention to a few major elements in preparation of the lessons: existing and defined need, specific objectives, intended behavioral patterns anticipated in the presentation and expected to emerge as a result of enlightened utilization.

General aspects of teacher and pupil preparation can be moved over into the other kit materials, permitting extended consideration of presentational and follow-through activities, and specific aspects of teacher and pupil presentation.

Films 5 and 6 are almost exclusively "utilization" and should perhaps be re-read in their skeletal-treatment form, as the comments indicate that the readers have not grasped the emphasis of these treatments on the importance of the teacher role.

Divesting the treatments of the material suggested and compressing other material (which changes in style will permit) will certainly enable us to put even more emphasis throughout the entire film series on elements which the Advisory Committee and the Office of Education personnel deem highly important: (1) the fact that television is not the end and all of learning resources, but simply a relatively new technology in the school instructional program, another in the long line of resources employed by education in its continuing effort to improve the teaching-learning process; (2) the fact that the role of the classroom teacher is crucial in adapting stimulus to learning; (3) that activities which are appropriate for developing skills are not necessarily those most appropriate for developing attitudes or reinforcing knowledge or establishing values, and that the efficacy of the activity is determined by how it relates to the goal to be achieved; (4) that the classroom teacher must control the use of the television segment to create a wholesome, dynamic learning situation and, conversely, that the television segment must not control the classroom; (5) the fact that teaching can be improved by the use of television lessons because, when properly planned and prepared, and when used effectively, such lessons can promote effective types of learning experience at all levels.

Illustrations in the present treatments were approved or suggested by the members of the Advisory Committee, but the writer, as previously and vehemently stated on several occasions, welcomes and urges assistance in determining which are the best illustrations to be used in specific instances. In the next stage of development these will specifically be solicited from the Advisory Committee.

The original plan for the films suggests that the kits will be so designed that they can be used either in sequence or as individual presentations. As it is urged by those contemplating final review and approval that scripts should be related to one another and suggested that there should be a bridge from one film to another, attention will be given to doing this. Attention also will be given to designing one or more programs toward further discussion and study. Perhaps each of the films should include encouragement for further discussion and study, as each already basically is oriented to continuing consideration of the elements in

the film. However, this posture can be made far more overt.

It seems to me that with approval of these suggested modifications, the writer is enabled to move ahead into more concrete and specific presentation of the aspects of utilization, with time and room to make this possible, and that it will be safe and expeditious to approve this undertaking in the new structure of the shooting scripts.

Marye D. Benjamin



Highway 81 South Fargo, North Dakota 58101

Area Code 701 232-8921

OFFICERS

Dr. G. Wilson Hunter
President

Murray A. Baldwin
Vice President

William Stern
Treasurer

Hamilton Vasey
Assistant Treasurer

Philip Vogel
Secretary

Dr. Clair R. Tetterer
Assistant Secretary

DIRECTORS

Dr. Theodore L. Donat
Chairman

Dr. H. R. Albrecht

Murray A. Baldwin

Harold W. Bangert

Tom Barnes

Most Rev. Leo F. Dworschak

Mrs. Russell Freeman

Dr. G. Wilson Hunter

Dr. Joseph L. Knutson

Mrs. Seymour Landfield

Stanley E. Larson

Norman H. Nelson

Dr. John J. Neumaier

Norman H. Nelson

Dr. Walther G. Prausnitz

Earl Reineke

William Stern

Justin W. Swenson

Hamilton Vasey

Philip Vogel

M. A. Wilk

Mrs. Judy Williams

Dr. Clair R. Tetterer
General Manager

January 27, 1964

Mr. James Fellows
Assistant Director
Office of Research and Development
National Association of Educational Broadcasters
1346 Connecticut Avenue
Washington 6, D. C.

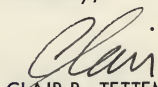
Dear Jim:

Enclosed is a copy of a letter and estimate from Earl Miller. I have gone over the estimates and think they are very fair, and it appears to me that he has included everything required. From these I would suggest that we consider the color film. Of course, there is the one drawback. When we use color for the film we really should use black and white for the television examples. This will make a startling contrast and serve to point up this deficiency in television. I personally think it will be many, many years before color television is used in schools.

Can we now go ahead and write a contract with Earl and one with Marye? As soon as we can get a contract I would like to go down to Texas and spend a day or so going over the plans with Marye and Earl just to be sure we all are in agreement as to what will be done and in what order.

Let me know if I can do anything more to help get the contracts written.

Sincerely,


CLAIR R. TETTERER
General Manager

CRT/mw
Enclosures
Air Mail/Special Delivery

March 6, 1964

Dr. Clair R. Tetteimer
Manager
KFME
Fargo, North Dakota

Dear Clair:

Harold talked with Marye again Thursday afternoon, and before you put a letter together for her, it might be a good idea for you to call here so we can talk over the kind of agreement which we want to make with her.

Inasmuch as Earl Miller's expenses cannot be covered by the sub-contract at this point, I suggested that he send you a voucher with his expenses, and that you would include it as one of the items in your bill to us.

Sincerely,

James A. Fellows
Assistant Director

JAF:sc

Chair:

F.Y.I.

Jt.

16MM SOUND MOTION PICTURE RELEASE

"AND WONDERS NEVER CEASE"

This 27-minute kinescope of carefully edited film clips from a number of outstanding educational telecasts makes an excellent inservice training tool. Rental prints are available from the following libraries:

NORTHERN ILLINOIS UNIVERSITY
EASTERN ILLINOIS UNIVERSITY
URBANA PUBLIC SCHOOLS

DeKalb, Illinois
Charleston, Illinois
Urbana, Illinois

RIVERSIDE COUNTY SCHOOLS
LOS ANGELES COUNTY SCHOOLS
SAN DIEGO COUNTY SCHOOLS
SUPERINTENDENT OF SCHOOLS
DEPARTMENT OF EDUCATION

Riverside, California
Los Angeles 23, California
San Diego 11, California

COLUMBUS CITY SCHOOLS
KENT STATE UNIVERSITY
BOWLING GREEN STATE UNIVERSITY

Columbus 15, Ohio
Kent, Ohio
Bowling Green, Ohio

UNIVERSITY OF WASHINGTON
WESTERN WASHINGTON STATE COLLEGE

Seattle 5, Washington
Bellingham, Washington

HERKIMER COUNTY SCHOOLS
YESHIVA UNIVERSITY
SYRACUSE UNIVERSITY
LAWRENCE PUBLIC SCHOOLS
MT. VERNON PUBLIC SCHOOLS

Herkimer, New York
New York 33, New York
Syracuse, New York
Cedarhurst, New York
Mt. Vernon, New York

PHOENIX ELEMENTARY SCHOOLS
CENTRAL ARIZONA FILM COOP.

Phoenix, Arizona
Tempe, Arizona

SCHOOL DISTRICT OF ERIE
BUCKS COUNTY BOARD OF SCHOOLS
PENNSYLVANIA STATE UNIVERSITY

Erie, Pennsylvania
Doylestown, Pennsylvania
University Park, Pennsylvania

UNIVERSITY OF MAINE

Orono, Maine

OKLAHOMA STATE UNIVERSITY

Stillwater, Oklahoma

NORTHERN MICHIGAN UNIVERSITY
WESTERN MICHIGAN UNIVERSITY
SOUTH LAKE SCHOOLS

Marquette, Michigan
Kalamazoo, Michigan
St. Clair Shores, Michigan

PURDUE UNIVERSITY

Lafayette, Indiana

UNIVERSITY OF SOUTHERN MISSISSIPPI

Hattiesburg, Mississippi

UNIVERSITY OF TENNESSEE

Knoxville, Tennessee

Chair :

F.Y.I.

Jt.

16MM SOUND MOTION PICTURE RELEASE

"AND WONDERS NEVER CEASE"

This 27-minute kinescope of carefully edited film clips from a number of outstanding educational telecasts makes an excellent inservice training tool. Rental prints are available from the following libraries:

NORTHERN ILLINOIS UNIVERSITY
EASTERN ILLINOIS UNIVERSITY
URBANA PUBLIC SCHOOLS

DeKalb, Illinois
Charleston, Illinois
Urbana, Illinois

RIVERSIDE COUNTY SCHOOLS
LOS ANGELES COUNTY SCHOOLS
SAN DIEGO COUNTY SCHOOLS
SUPERINTENDENT OF SCHOOLS
DEPARTMENT OF EDUCATION

Riverside, California
Los Angeles 23, California
San Diego 11, California

COLUMBUS CITY SCHOOLS
KENT STATE UNIVERSITY
BOWLING GREEN STATE UNIVERSITY

Columbus 15, Ohio
Kent, Ohio
Bowling Green, Ohio

UNIVERSITY OF WASHINGTON
WESTERN WASHINGTON STATE COLLEGE

Seattle 5, Washington
Bellingham, Washington

HERKIMER COUNTY SCHOOLS
YESHIVA UNIVERSITY
SYRACUSE UNIVERSITY
LAWRENCE PUBLIC SCHOOLS
MT. VERNON PUBLIC SCHOOLS

Herkimer, New York
New York 33, New York
Syracuse, New York
Cedarhurst, New York
Mt. Vernon, New York

PHOENIX ELEMENTARY SCHOOLS
CENTRAL ARIZONA FILM COOP.

Phoenix, Arizona
Tempe, Arizona

SCHOOL DISTRICT OF ERIE
BUCKS COUNTY BOARD OF SCHOOLS
PENNSYLVANIA STATE UNIVERSITY

Erie, Pennsylvania
Doylestown, Pennsylvania
University Park, Pennsylvania

UNIVERSITY OF MAINE

Orono, Maine

OKLAHOMA STATE UNIVERSITY

Stillwater, Oklahoma

NORTHERN MICHIGAN UNIVERSITY
WESTERN MICHIGAN UNIVERSITY
SOUTH LAKE SCHOOLS

Marquette, Michigan
Kalamazoo, Michigan
St. Clair Shores, Michigan

PURDUE UNIVERSITY

Lafayette, Indiana

UNIVERSITY OF SOUTHERN MISSISSIPPI

Hattiesburg, Mississippi

UNIVERSITY OF TENNESSEE

Knoxville, Tennessee

UNIVERSITY OF TEXAS

University Station, Austin, Texas

UNIVERSITY OF NORTH CAROLINA

Chapel Hill, North Carolina

IOWA STATE UNIVERSITY

Ames, Iowa

MARYLAND DEPARTMENT OF EDUCATION

Baltimore 1, Maryland

C A N A D A

ASSOCIATED FILM SERVICES

2145 Vincent Avenue
St. Laurent 9, Quebec, Canada

UNIVERSITY OF SASKATCHEWAN

Saskatoon, Sask., Canada

N O T E

A limited number of prints are maintained in the film center of DAVI at the NEA headquarters in Washington. These circulating prints are booked until late 1964. While prints are not available at this time from DAVI, we ask that you contact the library nearest you. Each library reserves the right to set a rental fee to fit their requirements.

For sale prints or preview prints with intent to purchase, write directly to DAVI. Purchase prints are \$50.00.

DEPARTMENT OF AUDIOVISUAL INSTRUCTION
NATIONAL EDUCATION ASSOCIATION
1201 Sixteenth Street, N. W.
Washington, D. C. 20036

January 15, 1964

Chair:

F.Y.I.

Jt.

16MM SOUND MOTION PICTURE RELEASE

"AND WONDERS NEVER CEASE"

This 27-minute kinescope of carefully edited film clips from a number of outstanding educational telecasts makes an excellent inservice training tool. Rental prints are available from the following libraries:

NORTHERN ILLINOIS UNIVERSITY
EASTERN ILLINOIS UNIVERSITY
URBANA PUBLIC SCHOOLS

DeKalb, Illinois
Charleston, Illinois
Urbana, Illinois

RIVERSIDE COUNTY SCHOOLS
LOS ANGELES COUNTY SCHOOLS
SAN DIEGO COUNTY SCHOOLS
SUPERINTENDENT OF SCHOOLS
DEPARTMENT OF EDUCATION

Riverside, California
Los Angeles 23, California
San Diego 11, California

COLUMBUS CITY SCHOOLS
KENT STATE UNIVERSITY
BOWLING GREEN STATE UNIVERSITY

Columbus 15, Ohio
Kent, Ohio
Bowling Green, Ohio

UNIVERSITY OF WASHINGTON
WESTERN WASHINGTON STATE COLLEGE

Seattle 5, Washington
Bellingham, Washington

HERKIMER COUNTY SCHOOLS
YESHIVA UNIVERSITY
SYRACUSE UNIVERSITY
LAWRENCE PUBLIC SCHOOLS
MT. VERNON PUBLIC SCHOOLS

Herkimer, New York
New York 33, New York
Syracuse, New York
Cedarhurst, New York
Mt. Vernon, New York

PHOENIX ELEMENTARY SCHOOLS
CENTRAL ARIZONA FILM COOP.

Phoenix, Arizona
Tempe, Arizona

SCHOOL DISTRICT OF ERIE
BUCKS COUNTY BOARD OF SCHOOLS
PENNSYLVANIA STATE UNIVERSITY

Erie, Pennsylvania
Doylestown, Pennsylvania
University Park, Pennsylvania

UNIVERSITY OF MAINE

Orono, Maine

OKLAHOMA STATE UNIVERSITY

Stillwater, Oklahoma

NORTHERN MICHIGAN UNIVERSITY
WESTERN MICHIGAN UNIVERSITY
SOUTH LAKE SCHOOLS

Marquette, Michigan
Kalamazoo, Michigan
St. Clair Shores, Michigan

PURDUE UNIVERSITY

Lafayette, Indiana

UNIVERSITY OF SOUTHERN MISSISSIPPI

Hattiesburg, Mississippi

UNIVERSITY OF TENNESSEE

Knoxville, Tennessee

UNIVERSITY OF TEXAS

University Station, Austin, Texas -

UNIVERSITY OF NORTH CAROLINA

Chapel Hill, North Carolina

IOWA STATE UNIVERSITY

Ames, Iowa

MARYLAND DEPARTMENT OF EDUCATION

Baltimore 1, Maryland

C A N A D A

ASSOCIATED FILM SERVICES

2145 Vincent Avenue
St. Laurent 9, Quebec, Canada

UNIVERSITY OF SASKATCHEWAN

Saskatoon, Sask., Canada

N O T E

A limited number of prints are maintained in the film center of DAVI at the NEA headquarters in Washington. These circulating prints are booked until late 1964. While prints are not available at this time from DAVI, we ask that you contact the library nearest you. Each library reserves the right to set a rental fee to fit their requirements.

For sale prints or preview prints with intent to purchase, write directly to DAVI. Purchase prints are \$50.00.

DEPARTMENT OF AUDIOVISUAL INSTRUCTION
NATIONAL EDUCATION ASSOCIATION
1201 Sixteenth Street, N. W.
Washington, D. C. 20036

January 15, 1964

February 27, 1964

Dr. Clair R. Tetterer
Manager, KFME
Fargo, North Dakota

Dear Clair:

The meeting with Earl Miller is set for Wednesday evening and Thursday morning (March 5 and 6) at the Miehlebach Hotel in Kansas City. We have made reservations for both you and Earl.

We should plan to discuss at that time the specific details of the sub-contract, arrangements with Marye, schedule of payments, schedule of production, meetings of the Advisory Committee, and the overall timetable for the remainder of the project.

In Columbia, I will be at the Tiger Hotel, in the event that you want to get in touch. Inasmuch as Gertrude will be there, too, I'll have a chance to discuss some of these items with her before we get together. Incidentally, Harold will also be in Kansas City and his advice on the sub-contract will be very helpful.

Sincerely,

James A. Fellows
Assistant Director

JAF:sc

January 22, 1964

Dr. Clair E. Tetterer
General Manager
KPR - Channel 13
Highway 81 South
Fargo, North Dakota 58101

Dear Clair:

As I indicated on the telephone yesterday afternoon, I believe we are making progress in the resolution of recent problems connected with the Utilization Kit Project.

Yesterday afternoon in a meeting with Gertrude Broderick and Jerry Tortelson, we agreed that as soon as I have satisfactory information from Earl Miller concerning the specifications which we discussed for the film producer, I shall prepare a memorandum for the Office of Education requesting that we be authorized to sub-contract with the University of Texas for the production of these films and kits. My memorandum to the Office of Education will be accompanied by Earl's proposal as well as Marye Benjamin's recent memorandum to us concerning the modifications of the treatments which will be necessary in developing the draft shooting scripts.

Gertrude and Jerry both agree that while we might find other film producers as competent as those at the University of Texas by offering this to other organizations, there is sufficient reason to plan the work now for Texas inasmuch as Marye is there, and that situation provides a much more efficient working relationship than we would have under any other circumstances.

We also discussed the need to have a decision-making group to act as "authority" when questions come up during the writing of the draft scripts and the actual film production. I have recommended that you, Gertrude and I be considered as decision makers for this purpose and when difficult questions arise, we try among ourselves to resolve them. This will obviously save time and make it easier to proceed on the work which remains.

In this connection it was also recommended that we try to make more specific use of the Advisory Committee by getting materials to them far enough in advance of each meeting so they will have an opportunity to consider these things more fully than they have in the past. I suggest that in using the Committee we also ask rather direct questions about

Dr. Clair H. Tetterer
January 22, 1964
Page 47

matters on which we feel their advice would be most helpful. On occasion, of course, we may wish to solicit their help on some matters without convening a meeting, but by letter or phone calls.

I think that things look good now for moving ahead on this project rapidly, and yet with confidence that we are working with fully competent people who have a good sense of what we wish to accomplish with these kits. I was extremely pleased with the meetings in Texas, and I should like to report that Gertrude, Jerry and I had a very productive meeting yesterday at the Office of Education.

I'll keep you posted on further developments.

Sincerely,

James A. Fellows
Assistant Director

JAF:cc

cc: Gertrude Broderick
Gerald Torkelson

February 26, 1964

Dr. Clair R. Tetteimer
Manager
KFME--Channel 13
Fargo, North Dakota

Dear Clair:

I appreciate your help in getting a statement ready for the Office of Education, and I think all we can do now is keep our fingers crossed until we have direct word from Jerry Torkelson.

So that we will have information on hand if it is required, I would appreciate your drafting a short memorandum which outlines your conversations with the University of Michigan, the University of Minnesota, Ohio State University, the University of Texas, and WQED, concerning the possibility of their undertaking the film production for the utilization kits. This need not be lengthy, but I think it ought to include some specifics so that we'll have "something in the files" if we're asked to produce any kind of written document.

Incidentally, I see nothing wrong with that letter for Marye, but I think we ought to wait until it all clears before we actually send it to her. If you want to write her an unofficial letter and tell her that we will be making these arrangements with her, I think this is perfectly all right.

Sincerely,

James A. Fellows
Assistant Director

JAF:sc



OFFICERS

Dr. G. Wilson Hunter
President

Murray A. Baldwin
Vice President

William Stern
Treasurer

Hamilton Vasey
Assistant Treasurer

Philip Vogel
Secretary

Dr. Clair R. Tettemer
Assistant Secretary

DIRECTORS

Dr. Theodore L. Donat
Chairman

Dr. H. R. Albrecht

Murray A. Baldwin

Harold W. Bangert

Tom Barnes

Most Rev. Leo F. Dworschak

Mrs. Russell Freeman

Dr. G. Wilson Hunter

Dr. Joseph L. Knutson

Mrs. Seymour Landfield

Stanley E. Larson

Norman H. Nelson

Dr. John J. Neumaier

Norman H. Nelson

Dr. Walther G. Prausnitz

Earl Reineke

William Stern

Justin W. Swenson

Hamilton Vasey

Philip Vogel

M. A. Wilk

Mrs. Judy Williams

Dr. Clair R. Tettemer
General Manager

February 14, 1964

Mr. James A. Fellows
Assistant Director
National Association of Educational Broadcasters
1346 Connecticut Avenue
Washington 36, D. C.

Dear Jim:

I received your suggestions for a meeting at Columbia, Missouri, and I think this would be fine. I have changed my mind several times as to whether or not I would attend the Conference, but if there is a possibility of meeting with you and Gertrude and then going on to Austin to talk with Earl, I will definitely plan to attend. I think this whole thing will hinge on how quickly Torkelson can approve the sub-contract.

I have requested reservations at the Tiger Hotel and I plan to arrive either late Sunday, March 1st or the morning of Tuesday, March 2nd. Let me know you and Gertrude's plans and I'll adjust mine to suit the conference. I will hold off making any reservations for Austin, Texas until I hear further from you.

Sincerely,


DR. CLAIR R. TETTEMER
General Manager

CRT/mw

February 17, 1964

Dr. Clair Tetterer
General Manager
KFME
Fargo, North Dakota

Dear Clair:

We are still hanging by our thumbs waiting for the sub-contract authorization to come through. I just spoke with Gertrude and found that there is nothing new and we are just waiting our turn in the pile. Fortunately there's a tag on our letter that indicates this is a SPECIAL matter, so this may help.

It would be a good idea, I think, if you were to draft a letter to Marye outlining the arrangements we will be making with her to continue as writer. It is my understanding that you want to pay her \$800 for each of the six scripts, and this will cover all of the work which remains to be done up to and including the actual production of the films. I think it would be wise also to see if we can get Marye to prepare the written material which should accompany the films. It may be that she would be willing to do this as part of her additional \$4800. This will mean that she's getting \$7800 for the overall job, and I think that's pretty good pay.

If you will be kind enough to draft a letter spelling out these details, I'll check it over and we can have it ready to deliver to her on the Texas trip.

Sincerely,

James A. Fellows
Assistant Director

JAF:sc

MEMORANDUM

To: James A. Fellows

March 2, 1964

The following is given as a record of the conversations I had with various producers concerning the film for the kits of television utilization demonstration material being developed by the NAEB.

Copies of the original film treatments were given to the film production units at the University of Michigan, the University of Minnesota, Ohio State University, the University of Texas, and the Metropolitan Pittsburgh Educational Television Association. Most of these contacts were in person or by telephone.

The University of Michigan has two separate film units: One operated by the Television Department and one operated by the University in general. The Directors of both were contacted. The television production unit felt that they were unable to take on any responsibility other than the bare kinescope recording of the film. The straight film unit was involved in some foreign film commitments and were tied up. They also have no school television activities going on and would have to import their talent, teachers, classes and consultants.

The University of Minnesota was qualified to do a competent film, but they were not interested in a \$3000 budget. They also could not produce a script writer with any background in television. Several local Minneapolis writers were interviewed and rejected since they had only commercial film experience.

The project and treatments were reviewed with the Director of Motion Pictures at Ohio State University. They would be able to produce one or possibly two of the films, but not all six of them. There is an unofficial limit as to how much of the production their unit can go to outside university projects--the six films would exceed this limit.

The only entirely positive reaction came from the University of Texas. At that time the contract allowed \$3,000 for each kit. The University of Texas indicated that while they would prefer to have a larger budget for the films, they would produce a film for that amount. Earl Miller stressed that the budget set-up for a film largely decided the quality of the finished product.

James A. Fellows

2-2-

March 2, 1964

Pittsburgh was approached with the idea of producing the film as kinescope recordings. They were of the opinion that \$3000 was not enough to do a good job on the film. The budget was enough to produce them as a television program but with the re-writing that they felt would be necessary, the money was not sufficient. Since they are mainly a television production unit and not a film production unit, discussions were not carried further when it was decided to do the film as motion pictures.

Clair R. Tetterer

CRT:sc

March 2, 1964

Memo;

TO: Jim Feltner
FROM: Clair & Tettemer

The following is given as a record of the conversation I had with various producers concerning the films for the kits of demonstration material being developed for the NAEB.

Samples of the original film that must be given to the film production units of it the University of Michigan, the University of Minnesota, Ohio State University, the University of Texas, and the Metropolitan Pittsburgh Educational Television Association.

Most of these contacts were in person and the Pittsburgh organization was the one who sent a written reply.

-2-

of telephone. The ~~entire~~ ^{entire} problem
reaches back to the University of Texas. At
that time the contract allowed \$300,000.
for each film. The U of Texas indicated
that while they would prefer to have
a larger budget for the films. They would
produce as a film for that amount. They
~~show~~ Earl Miller stressed that the
budget set up for a film largely decided
the quality of the finished product.

The University of Michigan has two separate
film units. ~~the~~ One operated by the Television
Department & one operated by the University
in General. ~~Both~~ The Directors of both
were careful. The Television production
unit felt that they were unable to
take on any responsibility, other than
the bare Kinescope recording of the film.

The straight film unit was involved in some pre-^{production} film commitments and were tied up. They also have no ~~tele~~ school television activities going on and could have to report their talent, teachers, * , classes and consultants.

The University of Minnesota was gapped to ~~do a competent film, but relations between~~ ^{local} ~~the Ed. TV station and the University~~ ~~are strained and it would have been~~ ~~do a competent film, but they were not~~ ~~interested in a \$3000. or budget. They~~ ~~also could not provide a script outline~~ ~~with any background in ~~radio~~ television.~~ Several local Minnesota writers were interviewed and rejected since they had no ^{commercial} ~~commercial~~ film experience.

^{& treatment}
The project was reviewed with Bob Wagner
of Ohio State University. ~~He saw the~~
Director of Motion Pictures at Ohio State
University. They would be able to produce
one or possibly two of the films but
not all so not more of them for
\$3000.00. There is a ^{unofficial} limit as to
how much of the production for their
unit can go to outside University
projects. The sex film would ~~exceed~~ ^{exceed}
this limit.

~~A copy of the letter for WGED is~~
~~attached~~
~~WGED was at~~
Pittsburgh was approved with the
idea of producing the ~~major~~ film or
Hinsdale recordings. ~~that~~ they were
of the opinion that \$3000.00 was ^{not} enough to

-50-

to a good job on the film. The budget
was enough to ~~handle~~ the problem but as
a television program but with the
re-writing that ~~was~~ they felt would
be necessary the money was not sufficient.
~~When it was decided to go into the film~~
~~they are~~

Since they are part of a Television production
unit and not a film production unit.
Discussions were not carried further
when it was decided to do the film
as motion picture.

UTILIZATION CONTRACT
KFME "SHARE"

Item	Budget	Spent 5/31/64	Balance 6/1/64
PERSONAL SERVICES			
Project Director	\$ 3,420.00	\$ 2,830.00	\$ 540.00
Assistant Director	6,840.00	5,760.00	1,080.00
Employee Services	320.00	211.70	108.30
PROJECT COMMITTEE HONORARIUM	1,375.00	500.00	875.00
TRAVEL AND PER DIEM			
Committee	6,250.00	2,929.94	3,320.06
Staff	3,500.00	2,082.61	1,417.39
* SCRIPT WRITING	3,600.00	3,279.03	320.97
⚡ OFFICES SERVICES			
Supplies	300.00	199.35	100.65
Postage and Telephone	1,200.00	438.01	711.99
Mailing Boxes	700.00	- 0 -	700.00
	\$27,505.00	\$18,330.64	\$ 9,174.36
OVERHEAD	1,792.88	1,061.98	730.90

*Overhead not payable on this item

NATIONAL ASSOCIATION OF EDUCATIONAL BROADCASTERS

1346 CONNECTICUT AVENUE

WASHINGTON, D. C. 20036

June 10, 1964

Mr. Harold E. Hill
Administrative Vice President
National Association of Educational Broadcasters
Dupont Circle Office Building
1346 Connecticut Avenue N.W.
Washington 6, D. C.

Dear Harold:

Enclosed is a breakdown on the Budget for the project. This is in the same form as the one you prepared, but it has been brought up to date as of May 31, 1964.

This represents the amounts as shown in our books. Would you please check your books to see if the amounts agree. There will probably be differences in the Staff and Committee Travel; if so, could we get a copy of your ledger page or a listing of the amounts under each.

Sincerely,



CLAIR R. TETTERER
Project Director

CRT/mw
Enclosure

cc: Mr. James Fellows

Please reply to:
Dr. Clair R. Tetterer
General Manager
KFME-TV/Channel 13
Highway 81 South
Fargo, North Dakota 58101

May 31, 1964

NAEB CONTRACT BUDGET

	<u>1st Contract</u>	<u>Contract Supplement</u>	<u>Total</u>	<u>KFME "Share"</u>	<u>Spent Through 5/31/64</u>	<u>KFME Balance 6/1/64</u>
1. Personal Services						
Proj. Director	3,420.00	---	3,420.00	3,420.00	2,880.00	540.00
Asst. Director	6,840.00	---	6,840.00	6,840.00	5,760.00	1,080.00
Proj. Coord.	---	2,475.00	2,475.00	---	---	---
Secy. Assistance	---	3,000.00	3,000.00	---	---	---
Employee Services	320.00	---	320.00	320.00	211.70	108.30
2. Proj. Com. Honorarium	875.00	500.00	1,375.00	1,375.00	500.00	875.00
3. Travel & Per Diem	6,750.00	4,500.00	11,250.00	9,750.00	4,773.35	4,976.65
Committee	(3,750.00)	(2,500.00)	(6,250.00)	(6,250.00)	(3,222.34)	(3,027.66)
Staff	(3,000.00)	(2,000.00)	(5,000.00)	(3,500.00)	(1,561.01)	(3,338.99)
* 4. Script Writing	2,400.00	1,200.00	3,600.00	3,600.00	2,795.49	804.51
* 5. Film Production	18,000.00	54,000.00	72,000.00	---	---	---
* 6. Dupl. of Film	1,800.00	---	1,800.00	---	---	---
7. Office Services						
Supplies	150.00	300.00	450.00	300.00	119.58	180.02
Postage & Telephone	700.00	1,000.00	1,700.00	1,200.00	445.89	784.11
Supl. Material & Mailing Boxes	700.00	---	700.00	700.00	82.60	711.40
8. Overhead	2,963.00	1,766.00	4,729.00	2,062.88	1,395.64	667.24
* Overhead not payable on these items						

213,430.91

723.00
524.31
198.69

791.23
we share more from
my share

1,792.88
1,395.64
1061.98
180.02
784.11
711.40
700.00
9174.36
730.90

4,773.35
4,976.65
3,320.06
1,417.39
3,20.97

February 7, 1964

Mr. Thomas Clemens, Chief
Educational Media Branch
U.S. Office of Education
Washington 25, D.C.

Dear Mr. Clemens:

We have received a detailed budget proposal from the University of Texas for the production of six utilization films to be included as part of the Utilization Kits which are being developed by the NAEB under contract with the United States Office of Education.

The proposals are based on script treatments prepared by Mrs. Marye Benjamin at the University of Texas, and a subsequent memorandum dated January 20 in which Mrs. Benjamin described suggestions for changes which will be incorporated into the final scripts.

We have given considerable thought to the feasibility of having this produced at various educational film producers around the country, and while we agree that we might find other film producers as competent as those at the University of Texas, the fact that the writer is located there and the inspection of their film work has held up under careful scrutiny, has led us to the conclusion that it would be wise to contract with the University of Texas to produce the utilization films. We feel that the situation there provides a much more efficient and economical relationship than we would have under any other circumstances.

We would appreciate having authorization from your office to sub-contract with the University of Texas, to produce color films for these kits for a total of \$60,000. Conditions outlined in Mrs. Benjamin's January memorandum and obligations accepted by the University of Texas, outlined in Mr. Earl Miller's letter of January 30, are considered to be part of the contractual arrangement. We plan to continue Mrs. Benjamin as writer of the scripts in a separate commitment which we have directly with her.

We would appreciate hearing from you as soon as possible. If any questions about the details of this arrangement need to be answered, we know you will be in touch with us.

Sincerely,

William G. Barley

WGH:sc
Enclosures

February 5, 1964

Mr. Thomas Clemens, Chief
Educational Media Branch
U.S. Office of Education
Washington 25, D.C.

VOID

JK

Dear Mr. Clemens:

We have received a detailed budget proposal from the University of Texas for the production of six utilization films to be included as part of the Utilization Kits which are being developed by the NAEB under contract with the United States Office of Education.

The proposals are based on script treatments prepared by Mrs. Marye Benjamin and a memorandum dated January 20 in which Mrs. Benjamin described suggestions for changes which will be incorporated into the final scripts.

We would appreciate having authorization from your office to sub-contract with the University of Texas, to produce color films for these kits for a total of \$60,000. Conditions outlined in Mrs. Benjamin's January memorandum and obligations accepted by the University of Texas, outlined in Mr. Earl Miller's letter of January 30, are considered to be part of the contractual arrangement. We plan to continue Mrs. Benjamin as writer of the scripts in a separate commitment which we have directly with her.

We would appreciate hearing from you as soon as possible. If any questions about the details of this arrangement need to be answered, we know you will be in touch with us.

Sincerely,

William G. Harley

WGH:jah

Encl: Budget proposals
Memo of January 20
Letter of January 30



January 30, 1964

National Association of Educational
Broadcasters
1346 Connecticut Avenue, N.W.
Washington, D. C. 20036

Gentlemen:

I am enclosing two motion picture cost estimates to cover the production of the NAEB Utilization Kit Films -- one of these to cover the cost of producing the six films in 16mm color, and one for 16mm black and white.

You will observe that the cost estimate for black and white is \$57,500.00 . . . the series in color, \$60,000.00, only \$2,500.00 more.

Assuming that we could start on the shooting scripts and production without any further delay, we anticipate that the film project could be completed by the end of the year.

We will assume full responsibility for securing written releases for all talent, music, visuals, and example program footage.

We feel that this is an exciting and much-needed project, one which has been given a great deal of thought and care; and we would like to have a part in bringing it to completion.

Sincerely,

Earl J. Miller
Director of Motion Pictures

EJM:db

Enclosures (2)

BLACK & WHITE

THE UNIVERSITY OF TEXAS
RADIO/TELEVISION
FILM DEPARTMENT

MOTION PICTURE COST ESTIMATE

16mm. Black & White

TITLE "NAEB UTILIZATION KIT FILMS" - (6) FILMS

	<u>TIME</u>	<u>RATE</u>	<u>TOTAL</u>
1. PRODUCTION STAFF			
A. Producer	<u>-----</u>	<u>-----</u>	<u>-----</u>
B. Director	<u>24 days</u>	<u>80.00</u>	<u>1920.00</u>
C. Asst. Director	<u>12 days</u>	<u>40.00</u>	<u>480.00</u>
D. Technical Director	<u>-----</u>	<u>-----</u>	<u>-----</u>
TOTAL			<u>2400.00</u>
2. CAMERA AND SOUND CREW			
A. First Cameraman	<u>18 days</u>	<u>60.00</u>	<u>1080.00</u>
B. Asst. Cameraman	<u>-----</u>	<u>-----</u>	<u>-----</u>
C. Electrician, Boom Man, Grips (2)	<u>18 days</u>	<u>25.00</u>	<u>900.00</u>
D. Mixer	<u>-----</u>	<u>-----</u>	<u>-----</u>
E. Recordist	<u>18 days</u>	<u>40.00</u>	<u>720.00</u>
TOTAL			<u>2700.00</u>
3. EQUIPMENT RENTAL			
Type: <u>Dolly, Camera blimp</u>	<u>-----</u>	<u>-----</u>	<u>1800.00</u>
<u>Lighting Equipment</u>	<u>-----</u>	<u>-----</u>	<u>1250.00</u>
<u>-----</u>	<u>-----</u>	<u>-----</u>	<u>-----</u>
TOTAL			<u>\$3050.00</u>

	<u>TIME</u>	<u>RATE</u>	<u>TOTAL</u>
4. SOUND RECORDING			
A. Recording-Narration	_____	_____	_____
B. Re-recording (Transfer)	_____	_____	_____
C. Dubbing	_____	_____	_____
D. Music and Effects	_____	_____	_____
E. Vendor	_____	_____	_____
TOTAL			_____
5. ANIMATION			
A. Director	110	15.00	1650.00
B. Layouts	140	10.00	1400.00
C. Backgrounds	180	10.00	1800.00
D. Animation			
(1) Simple	-----	-----	-----
(2) Normal	240	10.00	2400.00
(3) Complex or cartoon	-----	-----	-----
E. Ink and Paint	80	10.00	800.00
F. Animation Camera	160	24.00	3840.00
G. Titles	30	10.00	300.00
TOTAL or			\$12,190.00
SUBCONTRACT BID			-----
6. MUSIC			
A. Stock Music			-----
B. Music Director	-----	-----	600.00
C. Orchestration	-----	-----	3800.00
TOTAL			\$4400.00

7. NEGATIVE FILM AND LABORATORY
6-30 min. films @ 4 to 1 - ratio

	FOOTAGE	COST PER FOOT	TOTAL
A. Film <u>#7276 plus - x rev.</u>	<u>26,000</u>	<u>.045</u>	<u>1170.00</u>
B. Processing	<u>26,000</u>	<u>.045</u>	<u>1170.00</u>
C. Daily <u>BSW Print</u>	<u>26,000</u>	<u>.06</u>	<u>1560.00</u>
D. Mag. Stock for Original Recording of Voice, Music and Effects	<u>50,000</u>	<u>.025</u>	<u>1250.00</u>
E. Mag. Stock for Voice Work Print	<u>-----</u>	<u>-----</u>	<u>-----</u>
F. Mag. Stock for Re-recording Voice Track	<u>-----</u>	<u>-----</u>	<u>-----</u>
G. Mag. Effects Track for Re-recording	<u>-----</u>	<u>-----</u>	<u>-----</u>
H. Mag. Music Track for Re-recording	<u>-----</u>	<u>-----</u>	<u>-----</u>
I. Mag. Combined Track	<u>7200'</u>	<u>.025</u>	<u>180.00</u>
J. Opt. Sound Track Transfer	<u>6600'</u>	<u>.12</u>	<u>792.00</u>
K. Opt. Track Recording Print	<u>-----</u>	<u>-----</u>	<u>-----</u>
L. Answer Print (1) ea. of 6	<u>6480</u>	<u>.13</u>	<u>842.00</u>
M. Release Print (4) ea. of 6	<u>25,920</u>	<u>.12</u>	<u>3110.40</u>
N. Internegative	<u>-----</u>	<u>-----</u>	<u>-----</u>
O. Leader Stock			
(1) Opaque	<u>7200'</u>	<u>.05</u>	<u>360.00</u>
(2) Lightstruck	<u>12,000'</u>	<u>.02</u>	<u>240.00</u>
(3) Academy	<u>-----</u>	<u>-----</u>	<u>50.00</u>

TOTAL

~~XXXXXXXX~~
\$10,724.40

8. OPTICAL

Description: allowance for optical printing and bi-pack animation.

TOTAL

\$1370.00

9. CUTTING AND EDITING

	<u>TIME</u>	<u>RATE</u>	<u>TOTAL</u>
A. Film Editor (60 hr. per picture)	<u>360</u>	<u>10.00</u>	<u>3600.00</u>
B. Asst. Cutter	<u>120</u>	<u>8.00</u>	<u>960.00</u>
C. Negative Cutter	<u>18 reels</u>	<u>50.00</u>	<u>900.00</u>
D. Projection	<u>-----</u>	<u>-----</u>	<u>-----</u>

TOTAL

\$5460.00

10. PURCHASES AND SERVICES

	<u>TOTAL</u>
A. Stock Shots	<u>-----</u>
B. Trucking & Shipping	<u>1810.00</u>
C. Reels and Cans	<u>78.00</u>
D. Shipping Cases	<u>31.20</u>
E. Art Supplies	<u>650.00</u>
F. Hot Press Printing	<u>250.00</u>

TOTAL

\$2821.20

11. OUTSIDE TALENT

A. Narrator 24 days @ \$150.00 plus expenses	<u>4100.00</u>
B. Players (3) @ 50.00 day - 18 days	<u>2700.00</u>
C. Other _____	<u>_____</u>
D. Other _____	<u>_____</u>

TOTAL

\$6800.00

12. SETS

Description \$300.00 allowance per film is made for (6) films

TOTAL \$1800.00

13. LOCATION AND/OR OTHER EXPENSES

A. Travel Fare travel to laboratories, and
locations 2150.00

B. Meals and Lodging (per diem) 1800.00

TOTAL 3950.00

14. SCRIPT COST (not included)

TOTAL -----

TOTAL COST ESTIMATE \$57,500.00
(6) films

SIGNED _____

Earl J. Miller
Director Motion Pictures
Radio/Television
University of Texas

MEMORANDUM

To: Messrs. Tettmer & Fellows
Date: January 20, 1964

Sustained by the belief that

- (1) we are all working in sincerity and good will toward a common goal: the best presentation we can devise (by means of six films and supporting kit materials) of television's contributions to the classroom and its effective utilization toward learning;
- (2) our differences are not basic but arise, in the main, from human shortcomings in communication, superficial differences in taste, and sometimes-cursory consideration which is attributable to the pressures of time on important and busy people;
- (3) those working on the project are competent and professional people versed in the dynamics of idea development and capable of construing change and modification toward ultimate group acceptance as progress, without undue involvement of personal ego,

I suggest that we consider the following modifications of the present film-treatment content and approach, in lieu of any further doctoring, patching, or revamping of the treatments in their present form. It would seem to me desirable for these modifications to be construed as evidence of (1) awareness of the suggestions made by Office of Education personnel, (2) a desire to incorporate the suggestions into our treatment of the filmed materials, (3) ability to do so.

In general, the modifications will consist of moving over into the supporting kit materials certain portions of the content which is not dependent upon film for effective presentation and which lends itself quite readily and appropriately to other forms of presentation. This will accomplish several things, in my opinion. It will permit valuable and limited film time to be used in the most advantageous way, by reserving that time for the aspects and procedures of utilization which can be presented effectively in no other way. It will automatically eliminate some of the more "glamicky" aspects of the present film design by deleting from the film and placing elsewhere expository material not inherently suited to filmed presentation. It will thin out generalities which appear to be seducing attention from certain points now made but not completely apprehended. It will remove the verbiage obscuring some important

elements already present but not clearly observed. It will permit additional attention to and emphasis on these elements to the end that there will be no question of their presence, their importance, or their implications for the success or failure of television in the classroom.

The modifications to be suggested seem to me to be clearly in line with the stated intention of the project: "The emphasis in all of the kits will be to show and to demonstrate utilization...not merely to talk about utilization or to show examples of television programs without the classroom activities."

Were the films to be used alone, all pertinent considerations would need to be reflected in the films. However, as the kits will contain other materials designed to extend and clarify the material offered in the film we should aim at allowing more room, time, and flexibility in the filmed sequences for actual demonstration of utilization in as many of its aspects as possible...the real reason for going to film in the first place.

I suggest, therefore, that we transpose to the supporting kit materials the majority of the content in Film No. 2, as it now stands, concerning the development of the communications resources, along with the steps in the advent of television. This gives us an opportunity to explore more fully, on film, effective and ineffectual approaches to utilization of the television lesson, reasons for success and failure of comparable lessons in different classrooms, imperative need for classroom teacher's mastery of utilization techniques...material which originally was included in the films but deleted because of time pressures.

I suggest that simplification and compression of the material in Film No. 1 will add clarity and impact to the reasons for using television and will give more room and time for a consideration of what television can do.

Much of the detailed sequence of preparation material in Film No. 3 may be transferred to the supporting kit materials, where it can be done quite handily with written exposition and art work. This will delete the boat sequence (only one of several slick or cumbersome attempts to present on film an extravagantly long and complex procedure which does not lend itself to filmed presentation), thereby relieving the general nausea, simplifying the writer's task, and permitting special attention to a few major elements in preparation of the lessons: existing and defined need, specific objectives, intended behavioral patterns anticipated in the presentation and expected to emerge as a result of enlightened utilization.

General aspects of teacher and pupil preparation can be moved over into the other kit materials, permitting extended consideration of presentational and follow-through activities, and specific aspects of teacher and pupil presentation.

Films 5 and 6 are almost exclusively "utilization" and should perhaps be re-read in their skeletal-treatment form, as the comments indicate that the readers have not grasped the emphasis of these treatments on the importance of the teacher role.

Divesting the treatments of the material suggested and compressing other material (which changes in style will permit) will certainly enable us to put even more emphasis throughout the entire film series on elements which the Advisory Committee and the Office of Education personnel deem highly important: (1) the fact that television is not the end and all of learning resources, but simply a relatively new technology in the school instructional program, another in the long line of resources employed by education in its continuing effort to improve the teaching-learning process; (2) the fact that the role of the classroom teacher is crucial in adapting stimulus to learning; (3) that activities which are appropriate for developing skills are not necessarily those most appropriate for developing attitudes or reinforcing knowledge or establishing values, and that the efficacy of the activity is determined by how it relates to the goal to be achieved; (4) that the classroom teacher must control the use of the television segment to create a wholesome, dynamic learning situation and, conversely, that the television segment must not control the classroom; (5) the fact that teaching can be improved by the use of television lessons because, when properly planned and prepared, and when used effectively, such lessons can promote effective types of learning experience at all levels.

Illustrations in the present treatments were approved or suggested by the members of the Advisory Committee, but the writer, as previously and vehemently stated on several occasions, welcomes and urges assistance in determining which are the best illustrations to be used in specific instances. In the next stage of development these will specifically be solicited from the Advisory Committee.

The original plan for the films suggests that the kits will be so designed that they can be used either in sequence or as individual presentations. As it is urged by those contemplating final review and approval that scripts should be related to one another and suggested that there should be a bridge from one film to another, attention will be given to doing this. Attention also will be given to designing one or more programs toward further discussion and study. Perhaps each of the films should include encouragement for further discussion and study, as each already basically is oriented to continuing consideration of the elements in

the film. However, this posture can be made far more overt.

It seems to me that with approval of these suggested modifications, the writer is enabled to move ahead into more concrete and specific presentation of the aspects of utilization, with time and room to make this possible, and that it will be safe and expeditious to approve this undertaking in the new structure of the shooting scripts.

Marye D. Benjamin

CHARL MILLER

TEXAS
Mick
PSU

Indiana

SPECIFICATIONS FOR SELECTION OF PRODUCTION AGENCY FOR NAEB UTILIZATION KIT FILMS

(contractor)
The producing agency must be able to furnish the following services either within their own facilities or within facilities readily available to the agency.

1. Agency to shoot and edit 16 mm sound film in studio and on location.
2. Access to a sound studio equipped to shoot and record double system sound film, record sound on film and re-record and mix sound including voice, music and sound effects.
3. Access to schools, classroom teachers, students, administrators, curriculum consultants and educational television broadcast facilities, all having extensive experience with the use of television in the classroom.
4. There are three (3) points in the film production process at which review and approval will be required:
 - (1) Rough-cut sequence with readings and commentary to the screen
 - (2) Approval of sound recordings of commentary and interlock screening of picture and sound
 - (3) Answer prints
5. Producer will secure and clear with written releases all talent, music, visuals, and example program footage.
6. Film producers will be responsible for the entire production from the shooting script through the answer print stage. Following acceptance of the answer print, the producer will deliver ~~two~~ (2) negatives of each film.
7. The production agency shall be centrally located in the country to facilitate frequent consultation with the script writer and supervisor who is located in Austin, Texas.
8. Deliver an answer print from one (1) film by April 1, 1964. This film to be selected by the producing agency, script writer and the project director.

The remaining films to be delivered on the following schedule:

One (1) film	May 1, 1964
Two (2) films	June 1, 1964
One (1) film	July 1, 1964
One (1) film	August 1, 1964

more analytical

} no schedule.

Subject matter -
where to go for them?

Illustrations selected.

Advisory Com recommends
sample program ~~concepts~~ materials

Tolson
↓
Rough cut

2 negative

Releases & Clearances for persons

February 21, 1964

Mrs. Marye D. Benjamin
Radio-Television Script Editor
The University of Texas
Austin, Texas

Dear Marye:

This will serve as a contract between you and the NAEB for writing the shooting scripts and providing production supervision of the six (6) kits of material being prepared under the United States Office of Education Contract OE-3-16-007.

This is based on the assumption that the films will be produced by The University of Texas Film Unit. We would expect you to prepare a final shooting script for the films and to work with the film producer in selecting the talent, material, locations, etc. needed for the filming. We would want you to work with the production through the final editing and re-recording stages.

Since these kits represent a total presentation, they are envisioned to contain several other items such as conference manuals, supplementary materials and possibly other audio-visual presentation items. We would expect you to prepare the manuscripts for all of the items in the kits.

For this work we will pay you a total of \$4,800 which represents \$800 for each of the six (6) kits. We will pay this in the following manner: One-third (1/3) upon acceptance of this contract, one-third (1/3) when the six (6) film shooting scripts are completed and one-third (1/3) when the six (6) kits are completed and ready for distribution.

I hope these terms are satisfactory. If for any reason the production is not carried out by The University of Texas Film Unit, we will need to initiate a new agreement.

Sincerely,

DR. CLAIR R. TETTEMER
Project Director

CRT/mw

COPY

ROBERT F. SCHENKMAN
DIRECTOR

January 23, 1964

Dr. Clair R. Tetterer, Director
NAEB Utilization Project
Station KFME
P. O. Box 6
Fargo, North Dakota

Dear Clair:

After considering the specifications for selection of a production agency for the NAEB Utilization Kit Films, I am submitting the enclosed Motion Picture Cost Estimates, one to cover 6 films in 16 mm. black and white, one to cover 6 films in 16 mm. color. You will observe that the total cost estimate for black and white is \$57,500...the cost estimate for color only \$2,500.00 more, or \$60,000.00.

Assuming that we could start on the shooting scripts and production without any further delay, we anticipate that the film project could be completed under normal schedule conditions by the end of the year.

We feel that this is an exciting and much-needed project, one which has been given a great deal of thought and care, and we would like to have a part in bringing it to completion.

Sincerely,

A handwritten signature in cursive script that reads "Earl J. Miller".

Earl J. Miller
Director of Motion Pictures

Encl. Motion Picture Cost Estimates

COLOR

THE UNIVERSITY OF TEXAS
RADIO/TELEVISION
FILM DEPARTMENT

MOTION PICTURE COST ESTIMATE
16 mm color

TITLE "NAEB UTILIZATION KIT FILMS" - (6) FILMS

	<u>TIME</u>	<u>RATE</u>	<u>TOTAL</u>
1. PRODUCTION STAFF			
A. Producer	<u>-----</u>	<u>-----</u>	<u>-----</u>
B. Director	<u>24 days</u>	<u>80.00</u>	<u>1920.00</u>
C. Asst. Director	<u>12 days</u>	<u>40.00</u>	<u>480.00</u>
D. Technical Director	<u>-----</u>	<u>-----</u>	<u>-----</u>
TOTAL			<u>\$2400.00</u>
2. CAMERA AND SOUND CREW			
A. First Cameraman	<u>18 days</u>	<u>60.00</u>	<u>1080.00</u>
B. Asst. Cameraman	<u>-----</u>	<u>-----</u>	<u>-----</u>
C. Electrician, Boom Man, Grips (2)	<u>18 days</u>	<u>25.00</u>	<u>900.00</u>
D. Mixer	<u>-----</u>	<u>-----</u>	<u>-----</u>
E. Recordist	<u>18 days</u>	<u>40.00</u>	<u>720.00</u>
TOTAL			<u>\$2700.00</u>
3. EQUIPMENT RENTAL			
Type: <u>Dolly, Camera blimp</u>	<u>-----</u>	<u>-----</u>	<u>1800.00</u>
<u>Lighting Equipment</u>	<u>-----</u>	<u>-----</u>	<u>1250.00</u>
	<u>-----</u>	<u>-----</u>	<u>-----</u>
TOTAL			<u>\$3050.00</u>

	<u>TIME</u>	<u>RATE</u>	<u>TOTAL</u>
4. SOUND RECORDING			
A. Recording-Narration	_____	_____	_____
B. Re-recording (Transfer)	_____	_____	_____
C. Dubbing	_____	_____	_____
D. Music and Effects	_____	_____	_____
E. Vendor	_____	_____	_____
TOTAL			_____
5. ANIMATION			
A. Director	<u>110</u>	<u>15.00</u>	<u>1650.00</u>
B. Layouts	<u>140</u>	<u>10.00</u>	<u>1400.00</u>
C. Backgrounds	<u>180</u>	<u>10.00</u>	<u>1800.00</u>
D. Animation			
(1) Simple	<u>-----</u>	<u>-----</u>	<u>-----</u>
(2) Normal	<u>240</u>	<u>10.00</u>	<u>2400.00</u>
(3) Complex or cartoon	<u>-----</u>	<u>-----</u>	<u>-----</u>
E. Ink and Paint	<u>80</u>	<u>10.00</u>	<u>800.00</u>
F. Animation Camera	<u>160</u>	<u>24.00</u>	<u>3840.00</u>
G. Titles	<u>30</u>	<u>10.00</u>	<u>300.00</u>
TOTAL or			\$12,190.00
SUBCONTRACT BID			_____
6. MUSIC			
A. Stock Music	_____	_____	_____
B. Music Director	<u>-----</u>	<u>-----</u>	<u>600.00</u>
C. Orchestration	<u>-----</u>	<u>-----</u>	<u>3800.00</u>
TOTAL			

7. NEGATIVE FILM AND LABORATORY

6-30 min. films @ 4 to 1-ratio

	FOOTAGE	COST PER FOOT	TOTAL
A. Film <u>ECO #7255 - Color</u>	<u>26,000</u>	<u>.06</u>	<u>1560.00</u>
B. Processing	<u>26,000</u>	<u>.05</u>	<u>1300.00</u>
C. Daily <u>#5269 color</u>	<u>26,000</u>	<u>.10</u>	<u>2600.00</u>
D. Mag. Stock for Original Recording of Voice, Music and Effects	<u>50,000</u>	<u>.025</u>	<u>1250.00</u>
E. Mag. Stock for Voice Work Print	<u>-----</u>	<u>-----</u>	<u>-----</u>
F. Mag. Stock for Re-recording Voice Track	<u>-----</u>	<u>-----</u>	<u>-----</u>
G. Mag. Effects Track for Re-recording	<u>-----</u>	<u>-----</u>	<u>-----</u>
H. Mag. Music Track for Re-recording	<u>-----</u>	<u>-----</u>	<u>-----</u>
I. Mag. Combined Track	<u>7200¹</u>	<u>.025</u>	<u>180.00</u>
J. Opt. Sound Track Transfer	<u>6600¹</u>	<u>.12</u>	<u>792.00</u>
K. Opt. Track Recording Print	<u>-----</u>	<u>-----</u>	<u>-----</u>
L. Answer Print (1) ea. of 6	<u>6480</u>	<u>.17</u>	<u>1098.00</u>
M. Release Print (4) ^{1 master} ea. of 6 _{(6) 5 release prints}	<u>25,920</u> <u>38,448</u>	<u>.14</u>	<u>3628.80</u> <u>\$ 1753.92</u>
N. Internegative	<u>-----</u>	<u>-----</u>	<u>-----</u>
O. Leader Stock			
(1) Opaque	<u>7200¹</u>	<u>.05</u>	<u>360.00</u>
(2) Lightstruck	<u>12,000¹</u>	<u>.02</u>	<u>240.00</u>
(3) Academy	<u>-----</u>	<u>-----</u>	<u>50.00</u>

TOTAL

\$13,038.80
14,812.72

8. OPTICAL

Description: Allowance for optical printing and Bi-pack animation

OK 8 +
KINTING
MASTER
6 MASTERS
WILL BE
\$1800.00
Reverse color
not negative
color

TOTAL	<u>\$1370.00</u>
-------	------------------

9. CUTTING AND EDITING

	<u>TIME</u>	<u>RATE</u>	<u>TOTAL</u>
A. Film Editor (60 hr. per picture)	<u>360</u>	<u>10.00</u>	<u>3600.00</u>
B. Asst. Cutter	<u>120</u>	<u>8.00</u>	<u>960.00</u>
C. Negative Cutter	<u>18 reels</u>	<u>50.00</u>	<u>900.00</u>
D. Projection	<u>-----</u>	<u>-----</u>	<u>-----</u>

TOTAL	<u>\$5460.00</u>
-------	------------------

10. PURCHASES AND SERVICES

	<u>TOTAL</u>
A. Stock Shots	<u>-----</u>
B. Trucking & Shipping	<u>1810.00</u>
C. Reels and Cans	<u>78.00</u>
D. Shipping Cases	<u>31.20</u>
E. Art Supplies	<u>650.00</u>
F. Hot Press Printing	<u>250.00</u>

TOTAL	<u>2821.20</u>
-------	----------------

11. OUTSIDE TALENT

A. Narrator 24 days @ \$150.00 plus expenses	<u>4100.00</u>
B. Players (3) @ \$50.00 day - 18 days	<u>2700.00</u>
C. Other _____	<u>-----</u>
D. Other _____	<u>-----</u>

TOTAL	<u>\$6800.00</u>
-------	------------------

12. SETS

Description \$300.00 allowance per film is made for (6) films

TOTAL \$1800.00

13. LOCATION AND/OR OTHER EXPENSES

A. Travel Fare travel to laboratories, and 2150.00
locations

B. Meals and Lodging (per diem) 1800.00

TOTAL 3950.00

14. SCRIPT COST (not included)

TOTAL -----

TOTAL COST ESTIMATE \$60,000.00
(6) films 61,753.72

SIGNED

Earl J. Miller
Director Motion Pictures
Radio/Television
University of Texas

BLACK & WHITE

THE UNIVERSITY OF TEXAS
RADIO/TELEVISION
FILM DEPARTMENT

MOTION PICTURE COST ESTIMATE

16mm. Black & White

TITLE "NAEB UTILIZATION KIT FILMS" - (6) FILMS

	<u>TIME</u>	<u>RATE</u>	<u>TOTAL</u>
1. PRODUCTION STAFF			
A. Producer	<u>-----</u>	<u>-----</u>	<u>-----</u>
B. Director	<u>24 days</u>	<u>80.00</u>	<u>1920.00</u>
C. Asst. Director	<u>12 days</u>	<u>40.00</u>	<u>480.00</u>
D. Technical Director	<u>-----</u>	<u>-----</u>	<u>-----</u>
TOTAL			<u>2400.00</u>
2. CAMERA AND SOUND CREW			
A. First Cameraman	<u>18 days</u>	<u>60.00</u>	<u>1080.00</u>
B. Asst. Cameraman	<u>-----</u>	<u>-----</u>	<u>-----</u>
C. Electrician, Boom Man, Grips (2)	<u>18 days</u>	<u>25.00</u>	<u>900.00</u>
D. Mixer	<u>-----</u>	<u>-----</u>	<u>-----</u>
E. Recordist	<u>18 days</u>	<u>40.00</u>	<u>720.00</u>
TOTAL			<u>2700.00</u>
3. EQUIPMENT RENTAL			
Type: <u>Dolly, Camera blimp</u>	<u>-----</u>	<u>-----</u>	<u>1800.00</u>
<u>Lighting Equipment</u>	<u>-----</u>	<u>-----</u>	<u>1250.00</u>
<u>-----</u>	<u>-----</u>	<u>-----</u>	<u>-----</u>
TOTAL			<u>\$3050.00</u>

	<u>TIME</u>	<u>RATE</u>	<u>TOTAL</u>
4. SOUND RECORDING			
A. Recording-Narration	_____	_____	_____
B. Re-recording (Transfer)	_____	_____	_____
C. Dubbing	_____	_____	_____
D. Music and Effects	_____	_____	_____
E. Vendor	_____	_____	_____
TOTAL			_____
5. ANIMATION			
A. Director	<u>110</u>	<u>15.00</u>	<u>1650.00</u>
B. Layouts	<u>140</u>	<u>10.00</u>	<u>1400.00</u>
C. Backgrounds	<u>180</u>	<u>10.00</u>	<u>1800.00</u>
D. Animation			
(1) Simple	<u>-----</u>	<u>-----</u>	<u>-----</u>
(2) Normal	<u>240</u>	<u>10.00</u>	<u>2400.00</u>
(3) Complex or cartoon	<u>-----</u>	<u>-----</u>	<u>-----</u>
E. Ink and Paint	<u>80</u>	<u>10.00</u>	<u>800.00</u>
F. Animation Camera	<u>160</u>	<u>24.00</u>	<u>3840.00</u>
G. Titles	<u>30</u>	<u>10.00</u>	<u>300.00</u>
TOTAL			<u>\$12,190.00</u>
or			
SUBCONTRACT BID			<u>-----</u>
6. MUSIC			
A. Stock Music			<u>-----</u>
B. Music Director	<u>-----</u>	<u>-----</u>	<u>600.00</u>
C. Orchestration	<u>-----</u>	<u>-----</u>	<u>3800.00</u>
TOTAL			<u>\$4400.00</u>

7. NEGATIVE FILM AND LABORATORY
6-30 min. films @ 4 to 1 - ratio

	FOOTAGE	COST PER FOOT	TOTAL
A. Film #7276 plus - x rev.	26,000	.045	1170.00
B. Processing	26,000	.045	1170.00
C. Daily B&W Print	26,000	.06	1560.00
D. Mag. Stock for Original Recording of Voice, Music and Effects	50,000	.025	1250.00
E. Mag. Stock for Voice Work Print	-----	-----	-----
F. Mag. Stock for Re-recording Voice Track	-----	-----	-----
G. Mag. Effects Track for Re-recording	-----	-----	-----
H. Mag. Music Track for Re-recording	-----	-----	-----
I. Mag. Combined Track	7200 ¹	.025	180.00
J. Opt. Sound Track Transfer	6600 ¹	.12	792.00
K. Opt. Track Recording Print	-----	-----	-----
L. Answer Print (1) ea. of 6	6480	.13	842.00
M. Release Print (4) ea. of 6	25,920	.12	3110.40
N. Internegative	-----	-----	-----
O. Leader Stock			
(1) Opaque	7200 ¹	.05	360.00
(2) Lightstruck	12,000 ¹	.02	240.00
(3) Academy	-----	-----	50.00

TOTAL

~~22,222.22~~
\$10,724.40

8. OPTICAL

Description: allowance for optical printing and bi-pack animation.

TOTAL	<u>\$1370.00</u>
-------	------------------

9. CUTTING AND EDITING

	<u>TIME</u>	<u>RATE</u>	<u>TOTAL</u>
A. Film Editor (60 hr. per picture)	<u>360</u>	<u>10.00</u>	<u>3600.00</u>
B. Asst. Cutter	<u>120</u>	<u>8.00</u>	<u>960.00</u>
C. Negative Cutter	<u>18 reels</u>	<u>50.00</u>	<u>900.00</u>
D. Projection	<u>-----</u>	<u>-----</u>	<u>-----</u>
TOTAL			<u>\$5460.00</u>

10. PURCHASES AND SERVICES

	<u>TOTAL</u>
A. Stock Shots	<u>-----</u>
B. Trucking & Shipping	<u>1810.00</u>
C. Reels and Cans	<u>78.00</u>
D. Shipping Cases	<u>31.20</u>
E. Art Supplies	<u>650.00</u>
F. Hot Press Printing	<u>250.00</u>
TOTAL	<u>\$2821.20</u>

11. OUTSIDE TALENT

A. Narrator 24 days @ \$150.00 plus expenses	<u>4100.00</u>
B. Players (3) @ 50.00 day - 18 days	<u>2700.00</u>
C. Other _____	<u>_____</u>
D. Other _____	<u>_____</u>
TOTAL	<u>\$6800.00</u>

12. SETS

Description \$300.00 allowance per film is made for (6) films

TOTAL \$1800.00

13. LOCATION AND/OR OTHER EXPENSES

A. Travel Fare travel to laboratories, and 2150.00
locations

B. Meals and Lodging (per diem) 1800.00

TOTAL 3950.00

14. SCRIPT COST (not included)

TOTAL -----

TOTAL COST ESTIMATE \$57,500.00
(6) films

SIGNED

Earl J. Miller
Director Motion Pictures
Radio/Television
University of Texas

NATIONAL ASSOCIATION OF EDUCATIONAL BROADCASTING
Office of Research and Development
1346 Connecticut Avenue, N.W.
Washington, D.C. 20036

DRAFT COPY
NOT FOR DISTRIBUTION

MEMORANDUM

To: Office of Education

July 23, 1964

STATUS OF PROJECT OE 3-16-007
and
REQUEST FOR AMENDMENT AND EXTENSION OF THE PROJECT

Under this contract, the NAEB is preparing and producing six "kits" of information about the utilization of television lessons in the classroom. Each kit will contain a 30-minute 16mm sound film together with correlated materials such as discussion outlines, bibliographies, and general background information. The kits are designed to provide the basis for a meeting or class session relating to some phase of utilization.

The kits are being prepared in such a way that they can be used in sequence or individually for special interest meetings. They will be particularly appropriate for seminars and summer workshops in educational television.

CURRENT STATUS OF THE PROJECT

The NAEB was awarded a contract to produce these materials on January 30, 1963. As a result of the first Advisory Committee meeting, specific outlines were developed and an agreement was made to secure the services of a writer who could develop these outlines into script treatments. As the treatments were prepared and reviewed by the Committee, it became apparent that the use of video tape and kinescope film for the production of these materials as originally contemplated, would not provide a satisfactory technical process for the production of superior materials.

Therefore, at the request of the Advisory Committee, the Project Staff was directed to discuss with the U.S. Office of Education, an amendment to the contract which would provide additional funds to produce these materials directly on film. The discussions between the National Association of Educational Broadcasters and the Office of Education were conducted during a four month period and resulted in an amendment to the contract dated September 15, 1963, calling for film production, although it was acknowledged that this would most likely require a lengthier production schedule than videotape and kinescope.

Because the differences in production between film and television are so basic, it was not possible to continue work on the development of scripts until the negotiations with the Office of Education were concluded and a firm contract amendment assured that it would be possible to produce these materials on film. This step delayed the schedule for the project by about four months, but there is no question among all parties concerned that the delay was unavoidable and will result in a much more useful and effective library of utilization materials.

Between September 15 and the present time, work has proceeded on the development of script treatments and associated materials that would be included with the kits. A November meeting with the U.S. Office of Education staff and members of the Project Advisory Committee resulted in helpful suggestions for modifications of the script treatments, and other meetings of the project staff have proceeded to the point where most of the filming has already been done for one of the approved scripts.

During this period, however, one other delay was encountered that makes it necessary to modify the schedule for the contract. After script treatments were reviewed by the Project Committee and the Office of Education staff, it was agreed that instead of further development of the treatments themselves, the best use of time would be to proceed on the preparation of scripts. A memorandum from the writer, Mrs. Marye Benjamin, outlined the changes she intended to make between the treatment stage and the shooting script stage, and on this basis it was agreed that the recommended changes could appropriately be handled within the next phase of the script preparation--development of shooting scripts.

Before shooting scripts could be developed properly, however, it was agreed that it was necessary to contract with a film producer in order that the producer and writer could work jointly on the shooting scripts. Because the film production phase involved a sub-contract between the NAEB and another organization, this required further negotiation with the Office of Education which was conducted between January and April, 1964. On February 26, a specific request from the NAEB asking that a sub-contract be authorized was submitted to the Office of Education, and on April 23 after further discussion and evaluation of the NAEB's request, permission was granted to enter into such a sub-contract.

Since that time work has been proceeding on schedule with the development of the films. Script number 5 has been approved by the Office of Education and will shortly be available for consideration at the "interlock" stage. The next film to be produced is awaiting final approval of the shooting script, and should be underway within the next two weeks.

REQUEST FOR AN AMENDMENT AND EXTENSION

The original contract was scheduled to end on August 31, 1964. The NAEB requests now that the contract be amended to extend this period until

October 31, 1965. A small budget extension to cover personnel costs during this period is the only additional expense involved, and there is reason to believe that the benefits to be derived from extending the project are substantial.

This request for amendment is necessitated by roughly seven months of negotiations on earlier contract changes and amendments that were requested by the Advisory Committee, and in principle, felt by the Office of Education to be worthwhile suggestions. The delays were not the fault of any one of the parties to the contract, but a result of the lengthy discussion and negotiation which is required to assure that changes are necessary and that they are being presented and executed in an effective manner. The delays have, however, made it necessary to adjust the schedule of the project and it is for this reason that this request is being submitted.

The Office of Education has already approved, in principle, an extension of this project to cover at least the period of time during which the films will be produced. By agreement with the Office of Education, the University of Texas, and the National Association of Educational Broadcasters, the last film to be produced should be finished on April 1, 1965. This alone would require an amendment to cover the time between August 31, 1964, and April 1, 1965. An extension to October 31, 1965, however, is requested to allow for an evaluation of the materials, which was listed as part of the original contract.

This evaluation was contemplated as a period of time during which the materials could be used, users could provide reactions and comments about the material, and a detailed evaluation report could be made by the Advisory Committee on the usefulness and effectiveness of the kits. Because the summer months provide a particularly fertile period for the use of such materials in workshops and short courses in educational television, it is requested that the project be extended through the summer period to allow for concentrated use and evaluation of the kits and for a short time beyond that to allow for preparation of a report.

BUDGET

(See Attached Sheet)

SUMMARY

The NAEB is requesting an extension of its contract #OE 3-16-007 and an amendment of the budget to carry out the requirements of the contract. Because of various delays in the development to date, the extension is required to cover the period during which films will be produced, and the distribution and evaluation of the films can be made.

The request calls for an extension of the contract from August 31, 1964, to October 31, 1965, and requires a total budget amendment involving a total of \$23,851.00.

BUDGET

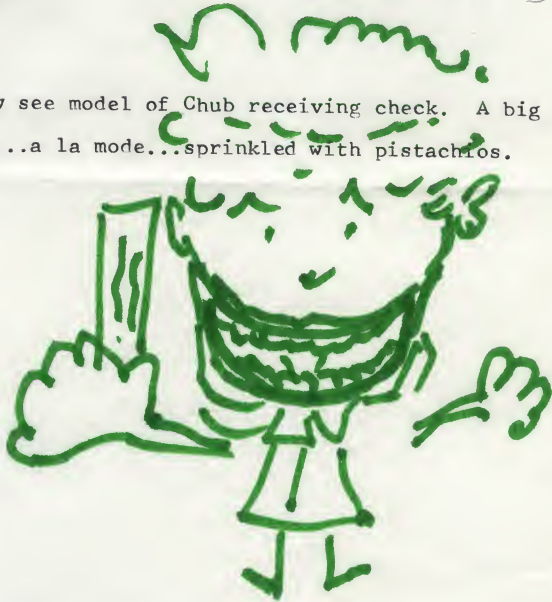
1. PERSONNEL	
Project Director	\$ 3,000.00
Project Coordinator	3,200.00
Assistant Director and Librarian	5,000.00
Secretarial Assistance	4,200.00
Employee Benefits	1,540.00
2. PROJECT COMMITTEE	
No Additional Funds	
3. TRAVEL AND PER DIEM	
Project Committee	- 0 -
Project Staff Travel	
Additional Trips	2,500.00
4. SCRIPT WRITING	
No Additional Funds	
5. FILM PRODUCTION	
No Additional Funds	
6. OFFICE SUPPLIES AND EXPENSES	
Supplies	300.00
Telephone, Telegraph, Postage	<u>1,000.00</u>
TOTAL DIRECT EXPENSES	\$20,740.00
Indirect Charges at 15%	<u>3,111.00</u>
GRAND TOTAL	\$23,851.00

K L R N
CHANNEL 9
AUSTIN, TEXAS 78712

Monday, July 20 (1964)

Dear Jim:

Below see model of Chub receiving check. A big
thank you...a la mode...sprinkled with pistachios.



See you in Chicago...immediately after my rendezvous
with Legs Diamond and Slippery Devoe.

No-Iam not baying Fangs!
It's a grin!

we cain't all be Picasso!

L R N
CHANNEL 9
AUSTIN, TEXAS 78712

July 10, 1964

Mr. James A. Fellows
National Association of Educational
Broadcasters
1346 Connecticut Avenue
Washington 36, D. C.

Dear Jim:

The new schedule of payments for the scripts and kit materials, which you outline in your letter of July 8, will be eminently satisfactory.

On second thought...make that "imminently"... as you can't process the second payment too soon to suit me.

Or is such haste unseemly in a lady of the Old Southwest, queried she, up to her waist in the termite-chawed ruins of the plantation house floor.

Impecuniously yours,



Marye D. Benjamin
(Moonlight Girl, '08.)

July 8, 1964

Mrs. Marye Benjamin
Radio-TV Script Editor
The University of Texas
Austin, Texas

Dear Marye:

At your request we are changing the schedule of payments for the scripts and kit materials which you are preparing for our Utilization project to the following schedule:

One-third, or \$1934, upon signing of contract.

\$1290 upon completion of first drafts and shooting scripts for films one and two.

\$644 upon completion of drafts and shooting scripts for film three.

One-third, or \$1932, upon completion of shooting scripts for film four, five and six, and kit materials for all six films.

If this is agreeable with you, kindly let us know and we will process the second payment.

Sincerely,

James A. Fellows
Associate Director

JAF:sc



July 4, 1964

Mr. James Fellows
National Association of Educational
Broadcasters
1346 Connecticut Avenue
Washington, D. C.

Dear Jim:

No...I am not Neptune's daughter...rising up from the watery depths of the Marianas Trench. (And what would she be doing down there, anyway, I'd like to know!) This is, in truth, merely ol' Chub...eddying up through the mists induced by the humidity of Austin dog days...hair hanging in damp tendrils...glasses streaming (or steaming)...brow glistening. Beautiful! And so reminiscent of Dorian Gray. (Or is it Dorien Gray? Or Dorian Grey? Or Dorian Grey?)

You seem to be gone from my life, except as a name which slips here and there from the lips of friends. I assume you're getting your share of "The Long Snow" of scripts, memos, comments, carbon copies, family letters, etc. which swirl and shift about the Utilization Project. I am coming to think of scripts and their ensuing amended forms in rather Biblical terms...as wise and foolish versions. (Except that, of course, the order is reversed.)

I've been very happy about the comments on the first two scripts...with the ones I've seen or heard at least. There may be those who are off muttering down drain pipes to relieve their psyches. And I got the helpless honks over Lew Rhodes's statement to Clair that some of these children talked as if Marye Benjamin were their teacher...or, even more probably, their mother.

In No. 3 I've tried to take into account all the suggestions which you and Clair made, as reflected in his letter of June 5. In the reference to the scientific method, I neglected in the rewriting to clarify that, but have written Earl a memo to insert the word "reflecting" before "the scientific method." Believe that will do it. "The scientific method" is hammered so at teachers who have anything to do with science, and in turn is hammered so at their pupils, not only by books on educational and teaching techniques but by the textbooks themselves (the ones I've seen)...that I believe they won't have any difficulty with this reference.

** Consultants or Committee Members*

James Fellows, July 4, 1964, page 2

Because I feel that respect for the model as a form of communication is the one thing which binds us together irrevocably, I am enclosing one. It represents the dilemma into which I, myself, got myself, with my own stipulations as to payments, and out of which I want to get.

In stipulating one third of the fees in advance, one third upon conclusion of the rough drafts, and one third upon completion of the finished materials, I hop-headedly overlooked the fact that the writing in this instance doesn't proceed along those lines. We are doing a rough draft...then a finished script...then a rough draft..then a finished script, etc. Under this arrangement, the rough drafts won't be completed until almost the same time the finished scripts are completed. All of which would be immaterial if I were John D. Rockefeller. But I am Chub Benjamin...in need of cash.

Therefore...the model, indicating that somewhere between the first and the middle of August (because of interruptions in writing brought about by measles, travel, production chores, preparation of outline, etc.) I shall probably have finished three rough drafts and three finished scripts...involving more time and effort than six rough drafts.

As of now, I have completed two rough drafts and two finished shooting scripts...which constitute two-sixths or one-third of one-third and two-sixths or one-third of another one-third...and some of the kit materials for these films. This is roughly the equivalent of two-thirds of one-third...~~one~~ roughly two times \$645...which is \$1,290. If possible, I'd like to get something approximating that amount now, as there are some things on the family financial horizon (notes, tuition, books, son's car payments and repairs, family vacation trip) which it appears I must take care of...and in the summer my income from the University is reduced considerably.

★
See
post script

script
When Film No. 6/is completed--if it's agreeable, I'd like to get another one-third of the third...which would then correspond to the payment due for completing all the rough drafts...though actually we would have completed three rough drafts and three finished scripts.

The kit materials I am planning to prepare, insofar as I can, as we do the films, so the packages will be ready to go out as single entities ahead of the full series package, in case you want to distribute them that way.

I'll be very grateful (and so will a few other people!) if you can see your way clear to revamping the payment schedule to this somewhat more applicable approach.

Am looking forward to seeing you at the July meeting (whenever and wherever it may be.) I'm celebrating the Glorious Fourth and Fifth at the office, catching up on correspondence and working on the

outline for the meeting...at which let us renew our broken bonds of communication over a martini model. Or, possibly, a manhattan model.

I must leave you now and disappear into the first box of urgent correspondence.

Gloriously Fourthly yours...

Chub

Marye D. Benjamin
Consultant for Underwater Utilization
Enterprises

* P.S. This may not explain why I have waited so long to explose a new payment schedule, but it will give you a rough idea of why - now - I have so actively begun!! To use an old Jewish colloquialism!

Hells to all the good folk up
yonder in Worshington.

Long Green Model

			Advance			
$\frac{1}{3}$						$\frac{1}{3}$
$\frac{1}{3}$	#5	#5	Rough Draft			$\frac{1}{3}$
			Aug			
			1-15			
$\frac{1}{3}$	#3	#3	Finished Script			$\frac{1}{3}$
			Aug			
			1-15			
	1 ($\frac{1}{6}$)	2 ($\frac{1}{6}$)	3 ($\frac{1}{6}$)	4 ($\frac{1}{6}$)	5 ($\frac{1}{6}$)	6 ($\frac{1}{6}$)

NATIONAL ASSOCIATION OF EDUCATIONAL BROADCASTING

1346 Connecticut Avenue, N.W.
Washington, D. C. 20036

MEMORANDUM

To: Office of Education

July 30 1964

STATUS OF PROJECT OE 3-16-007
and
REQUEST FOR AMENDMENT AND EXTENSION OF THE PROJECT

Under this contract, the NAEB is preparing and producing six "kits" of information about the utilization of television lessons in the classroom. Each kit will contain a 30-minute 16mm sound film together with correlated materials such as discussion outlines, bibliographies, and general background information. The kits are designed to provide the basis for a meeting or class session relating to some phase of utilization.

The kits are being prepared in such a way that they can be used in sequence or individually for special interest meetings. They will be particularly appropriate for seminars and summer workshops in educational television.

CURRENT STATUS OF THE PROJECT

The NAEB was awarded a contract to produce these materials on January 30, 1963. The scheduled termination date for the contract is August 31, 1964. As a result of the first Advisory Committee meeting, specific outlines were developed and an agreement was made to secure the services of a writer who could develop these outlines into script treatments. As the treatments were prepared and reviewed by the Committee, it became apparent that the use of video tape and kinescope film for the production of these materials as originally contemplated would not provide a satisfactory technical process for the production of superior materials.

Therefore, at the request of the Advisory Committee, the Project Staff was directed to discuss with the U.S. Office of Education an amendment to the contract which would provide additional funds to produce these materials directly on film. The discussions between the National Association of Educational Broadcasters and the Office of Education were conducted during a four month period and resulted in an amendment to the contract dated September 15, 1963, calling for film production, although it was acknowledged that this would most likely require a lengthier production schedule than videotape and kinescope.

Because the differences in production between film and television are so basic, it was not possible to continue work on the development of scripts until the negotiations with the Office of Education were concluded and a firm contract amendment assured that it would be possible to produce these materials on film. This step delayed the schedule for the project by about four months, but there is no question among all parties concerned that the delay was unavoidable and will result in a much more useful and effective library of utilization materials.

Between September 15 and the present time, work has proceeded on the development of script treatments and associated materials that would be included with the kits. A November meeting with the U.S. Office of Education staff and members of the Project Advisory Committee resulted in helpful suggestions for modifications of the script treatments, and other meetings of the project staff have proceeded to the point where most of the filming has already been done for one of the approved scripts.

During this period, however, one other delay was encountered that makes it necessary to modify the schedule for the contract. After script treatments were reviewed by the Project Committee and the Office of Education staff, it was agreed that instead of further development of the treatments themselves, the best use of time would be to proceed on the preparation of scripts. A memorandum from the writer, Mrs. Marye Benjamin, outlined the changes she intended to make between the treatment stage and the shooting script stage, and on this basis it was agreed that the recommended changes could appropriately be handled within the next phase of the script preparations--development of shooting scripts.

Before shooting scripts could be developed properly, however, it was agreed that it was necessary to contract with a film producer in order that the producer and writer could work jointly on the shooting scripts. Because the film production phase involved a sub-contract between the NAEB and another organization, this required further negotiations with the Office of Education which was conducted between January and April, 1964. On February 26, a specific request from the NAEB asking that a sub-contract be authorized was submitted to the Office of Education, and on April 23 after further discussion and evaluation of the NAEB's request, permission was granted to enter into such a sub-contract.

Since that time work has been proceeding on schedule with the development of the films. Script number 5 has been approved by the Office of Education and will shortly be available for consideration at the "interlock" stage. The next film to be produced is awaiting final approval of the shooting script, and should be underway within the next two weeks.

REQUEST FOR AN AMENDEMENT AND EXTENSION

The original contract is scheduled to end on August 31, 1964. The NAEB requests now that the contract be amended to extend this period until June 30, 1965. A small budget extension to cover personnel costs during this period is the only additional expense involved, and there is reason to believe that the benefits to be derived from extending the project are substantial.

This request for amendment is necessitated by roughly seven months of negotiations on earlier contract changes and amendments that were requested by the Advisory Committee, and in principle, felt by the Office of Education to be worthwhile suggestions. The delays were not the fault of any one of the parties to the contract, but a result of the lengthy discussion and negotiation which were required to assure that changes were necessary and that they were being presented and executed in an effective manner. The delays have, however, made it necessary to adjust the schedule of the project and it is for this reason that this request is being submitted.

The Office of Education has already approved, in principle, an extension of this project to cover at least the period of time during which the films will be produced. By agreement with the Office of Education, the University of Texas, and the National Association of Educational Broadcasters, the last film to be produced should be finished on April 1, 1965. This alone would require an amendment to cover the time between August 31, 1964, and April 1, 1965. An extension to June 30, 1965, however, is requested to allow for completion of the kit material for the final film and a conclusion of the production phases of the project. A short period originally requested for evaluation of the materials is not being sought as part of this extension inasmuch as this would require an additional three to four months to complete.

BUDGET

(See Attached Sheet)

SUMMARY

The NAEB is requesting an extension of its contract No. OE 3-16-007 and an amendment of the budget to carry out the requirements of the contract. Because of various delays in the development to date, the extension is required to cover the period during which films will be produced, and the distribution and evaluation of the films can be made.

The request calls for an extension of the contract from August 31, 1964, to June 30, 1965, and requires a total budget amendment involving a total of \$15,943.00.

William G. Harley
President

Enclosure

BUDGET

1. PERSONNEL

Project Director (one-fifth time @ \$10,800 for 10 months)	\$ 1,800.00
Project Coordinator (one-fourth time @ \$900 for 10 months)	2,250.00
Assistant Director and Librarian (full time @ \$4,320 for 10 months)	3,600.00
Secretarial Assistance (two-thirds time @ \$409 for 10 months)	2,727.00
Employee Benefits	1,037.00

2. PROJECT COMMITTEE

No Additional Funds

3. TRAVEL AND PER DIEM

Project Committee	- 0 -
Project Staff Travel, additional trips necessary to meet with the review group at Office of Education and to work with film contractor, 6 trips @ average \$250	1,500.00

4. SCRIPT WRITING

No Additional Funds

5. FILM PRODUCTION

No Additional Funds

6. OFFICE SUPPLIES AND EXPENSES

Supplies	200.00
Telephone, Telegraph, Postage	<u>750.00</u>

TOTAL DIRECT EXPENSES	\$13,864.00
-----------------------	-------------

Indirect Charges at 15%	<u>2,079.00</u>
-------------------------	-----------------

GRAND TOTAL	\$15,943.00
-------------	-------------

MEMORANDUM

To: U.S. Office of Education
Dr. Torkelson

February 17, 1964

REPORT ON THE STATUS OF THE UTILIZATION KIT PROJECT
CONTRACT OE 3-16-007

The N.A.E.B. has been administering under contract with the U.S. Office of Education, a project to develop six Utilization kits which will be used as the basis for developing a Teaching Materials Library for instructional broadcasting. Each kit will contain a 30-minute film plus reading lists, general discussion material, and other references pertinent to the topic. The six kits will be developed along the following topics:

1. Educational Broadcasting
2. Good Teaching and Communication
3. Preparing the Educational Program
4. Selecting and Utilizing the Program
5. Instructional Television in Elementary Schools
6. Instructional Television in Secondary Schools

Materials on these topics are urgently needed, and we have already had over 200 requests for these kits since it was announced that the N.A.E.B. would be preparing them.

We have retained a writer to prepare "film treatments" for the content which was recommended by the Project Advisory Committee. The treatments have been reviewed carefully by that Committee and have also been studied by the staff of the Educational Media Branch of the U.S. Office of Education. Comments from the staff were incorporated into a memorandum prepared by the writer, Mrs. Marye Benjamin, on January 20, outlining changes that should be made in the development of the actual shooting scripts. The materials which we have now are actually something more than a treatment and something less than a shooting script, and it has been urged by the Project Advisory Committee and the Project staff that the next step should be development of a shooting script in conjunction with the film producer who will be carrying out the production steps.

Dr. Torkelson
February 17, 1964
Page #2

Mrs. Benjamin is located at the University of Texas, and we have recommended that a high degree of working efficiency and economy could be maintained if we contracted with the University of Texas film staff to produce the films and kits. Meetings, written exchanges, and screening of film work done at the University of Texas have satisfied the N.A.E.B. that the Texas film staff is professional and talented. While we might find other film producers as competent as those at the University of Texas by offering this to other organizations, there is sufficient reason to plan the work now so that we avoid as many delays as possible and provide for an efficient working relationship. Having the writer and the producer in the same building and with a history of close professional rapport is an advantage we should acknowledge and benefit from.

The University of Texas has offered to prepare the six color films in the quantity required for \$60,000. They have agreed, upon receipt of a written contract from the N.A.E.B., that there will be five points in the film production process at which review and approval will be sought from the Office of Education and from the N.A.E.B. project staff. These points are:

1. Story board or film treatment
2. Shooting script
3. Rough-cut sequence with reading of commentary to the screen
4. Approval of sound recording with commentary and interlock screening of picture and sound
5. Answer print

Details of the budget have been sent under separate cover with a letter specifically requesting authorization by the U.S.O.E. for the N.A.E.B. to sub-contract with the University of Texas to produce these materials.

We are anxious to move forward on this project and would appreciate your early consideration of this request.

Sincerely,

James A. Fellows
Assistant Director

JAF:sc

January 9, 1964

Dr. Clair R. Tetterer
General Manager
Station KFME
Fargo, North Dakota

Dear Clair:

On a recent business trip to the University of Texas, our Dr. Torkelson dropped in on Marye Benjamin where he learned that she was awaiting instructions on what to do with the scripts as they were reviewed and criticized by the Office of Education personnel at our meeting in Milwaukee. This came as something of a surprise for I had assumed that you and Marye would have agreed upon some procedure for modifying the scripts for final review and approval, before his requests could be initiated.

Your arguments in defense of the scripts, for the most part, were indeed valid but they by no means obviated the necessity for any further staff review. This is not to suggest that a re-write of the scripts is expected but there must be available evidence that some of the points on which there was strong feeling have been incorporated. To refresh your memory, in case you did not make notes, let me recall some of the following comments:

Too much narration. Scarcely a need for visuals.

Still too slick, - cuts, in places.

Too metaphorical. Relatively little on utilization.

Presupposes that TV is the end and all. Are there no problems with KIV? Need more support for why TV is used, some of its unique advantages, without suggesting it is generally superior. As they stand scripts sell TV, but do not indicate that it needs the classroom teacher.

Press role of teacher in adapting stimulus to learning. Examine behavioral patterns that may emerge as a result of or are anticipated in the presentation. What are some of the expected results?

Illustrate with "here is a single TV program. It seems to be working in one situation but not in another. Why? Again, stress role of teacher, and the importance of her learning to master it."

"Classroom illustrations should be selected with great care. It would be well to test a few empirically in order to insure best choices for both elementary and secondary levels. Consider showing alternative uses by different teachers of a single program.

Each title should be more specific, - more descriptive for cataloging.

Relate scripts to each other. Should there be a bridge between each, even tho it is recognized that they will not always be viewed as a series?

The "boat sequence" should be eliminated.

Consider leaving one or more programs open ended for further discussion and study.

In light of the above I should think it might be well for you to instruct Mary to proceed with the essential script "repairs". At the same time serious thought should be given to the selection of illustrative programs and to the testing of at least some of them, as suggested by Mr. Clamens. It would seem to me that this is an area in which the talents of our Advisory Committee should be fully utilized. I feel certain that each of them could be most helpful in locating creditable programs, in making informal inquiries about possible participation, and in assisting Marye to make the final choices. If they could be enlisted to do some intensive homework, I believe that another meeting with them in Chicago would be extremely useful. If it is feasible I wish we might spend time actually viewing programs which committee members might bring along.

I have at least two complete sets of scripts into which Marye's suggested changes can be inserted and I'm certain that Jim Fellows has at least one set. Whatever is done should, of course, be routed as usual to Jim at NAES and he and I will then work with our people here for an early green light.

I hope this seems like a reasonable plan, Clair, and I will look forward to hearing from you at the earliest possible moment. Once we conclude this unfinished business there is little doubt of our ability to make up time on the next step. I've been without a secretary all week, so I've had to type this myself. Even though it doesn't look too good I've had the temerity to make copies for Marye and Jim. I'll mail him but you can use your own judgment about the one I'm enclosing for Marye.

Best wishes for 1964!

Sincerely

(Mrs.) Gertrude G. Brodzick
Educational Media Specialist

Scanned from the National Association of Educational Broadcasters Records
at the Wisconsin Historical Society as part of
"Unlocking the Airwaves: Revitalizing an Early Public and Educational Radio Collection."



A collaboration among the Maryland Institute for Technology in the Humanities,
University of Wisconsin-Madison Department of Communication Arts,
and Wisconsin Historical Society.

Supported by a Humanities Collections and Reference Resources grant from
the National Endowment for the Humanities



WISCONSIN
HISTORICAL
SOCIETY



WISCONSIN
UNIVERSITY OF WISCONSIN-MADISON



Any views, findings, conclusions, or recommendations expressed in this publication/collection do not necessarily reflect those of the
National Endowment for the Humanities.